



# THE LAST FULL MEASURE

Civil War Photographs from the Liljenquist Family Collection





“It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion.”

ABRAHAM LINCOLN  
GETTYSBURG ADDRESS, NOVEMBER 19, 1863



## THE LAST FULL MEASURE: CIVIL WAR PHOTOGRAPHS FROM THE LILJENQUIST FAMILY COLLECTION

*The Last Full Measure: Civil War Photographs from the Liljenquist Family Collection* presents a stunning array of Civil War-era ambrotype and tintype photographs that associates human faces, often startlingly young, with statistics on both sides in this wrenching conflict. This exhibition features portraits of enlisted men in uniform—both Union and Confederate—and serves as a memorial to those who lost their lives during the war by displaying images of 360 Union soldiers in uniform—one for every thousand who died—and 52 rare images of Confederate soldiers—one for every five thousand casualties. More than 620,000 Union and Confederate soldiers died in the Civil War, a greater number of deaths than occurred in all other American wars combined through Vietnam.

Surrounding visitors to the exhibition, these portraits invite quiet contemplation of the human costs of the war and the courage and determination that characterized the people on both sides. The names of most of those pictured have been lost during the passage of time. As it preserves these portraits, the Library of Congress is also using the power of electronic media to recover as much information as possible about these individuals and to add details about their uniforms, hats, guns, swords, belt buckles, canteens, musical instruments, and the other items that surround them. A digital comment book at the end of the exhibition allows visitors to post their thoughts about individual photos and to reflect on the Civil War.

*The Last Full Measure* also tells the story of the family that has built the powerful collection of Civil War portraits, now numbering more than 700 images, from which this exhibition is drawn. As they continue adding to the collection, Tom Liljenquist and his sons Jason, Brandon, and Christian seek to inspire in others an interest in the amazing personal stories that are at the heart of all history. *The Last Full Measure* marks the beginning of the Library's sesquicentennial commemoration of the Civil War, in which three million Americans donned uniforms and countless others provided support on and off the field of battle—each person making a contribution to this defining chapter in the continuing story of the United States of America.

**ABOVE:** Detail of unidentified soldier in Union uniform with bayoneted musket in front of an American flag, between 1861 and 1865. Sixth-plate, hand-colored ambrotype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress.* LC-DIG-ppmsca-31117

**BELOW:** Five soldiers in Union uniforms of the 6th Regiment Massachusetts Volunteer Militia outfitted with Enfield muskets in front of encampment, between 1861 and 1865. Quarter-plate, hand-colored tintype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress.* LC-DIG-ppmsca-27124



**ABOVE:** Unidentified soldier in Confederate uniform and forage cap. Ninth-plate, hand-colored ambrotype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress.* LC-DIG-ppmsca-27148

**BELOW:** Nine unidentified soldiers in Union uniforms and forage caps, eight with bayoneted muskets and one with a drum. Half-plate, hand-colored ambrotype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress.* LC-DIG-ppmsca-27547





ABOVE: Unidentified young soldier in Confederate shell jacket, Hardee hat with Mounted Rifles insignia and plume with canteen and cup. Sixth-plate, hand-colored ambrotype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress.*  
LC-DIG-ppmsea-27165

RIGHT: Unidentified young soldier in Union uniform with bayoneted musket, knife, and revolver. Six-plate, hand-colored ambrotype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress.*  
LC-DIG-ppmsea-26860



## THE COLLECTORS AND THE COLLECTION



In 2010, Tom Liljenquist, a businessman from the Washington, DC, metropolitan area, began donating more than 700 ambrotypes and tintypes of Union and Confederate Civil War soldiers to the Library of Congress. Life-long residents of Virginia, the Liljenquist family—including sons Jason (19), Brandon (17), and Christian (13)—became interested in Civil War history after discovering Civil War era bullets near their home. They began collecting artifacts from the war and were particularly moved by a portrait of drummer boy George Weeks of the 8<sup>th</sup> Maine Infantry. Weeks' youth, and the letters filled with pride that he wrote to his mother intrigued young Jason and Brandon Liljenquist.

The Liljenquist family frequented shops specializing in historical memorabilia and antiques, attended Civil War shows and estate sales, scoured eBay, bid at auctions, and purchased from fellow collectors. By 2009, the family's collection had grown to include more than 600 original ambrotypes and tintypes.

Inspired by the newspaper publication of portraits of US service men and women killed in combat in Iraq and Afghanistan, the Liljenquists wanted to create a memorial to those who had fought on both sides of the Civil War. That memorial is realized in *The Last Full Measure*, an installation of 379 individual photographs, some featuring soldiers with their comrades or family members and others facing the camera alone. The exhibition features five cases displaying images of Union soldiers and one case containing portraits of Confederates, photographs of whom are much more difficult to find because far fewer were made during the war. The patchwork presentation, one that Jason and Brandon envisioned, evokes memories of the past, family ties, and unity.

Before turning the collection over to the Library, Brandon described laying out the photographs one last time. "I couldn't help but notice how similar the faces of these soldiers were to those we'd seen in the *Washington Post*. These were the young men who did



most of the fighting and dying. In their eyes and the eyes of their loved ones, I could see the full range of human emotion. It was all here: the bravado, the fear, the readiness, the weariness, the pride, and the anguish. The loneliness in their long, distant stares overwhelmed me.”

The works in the Liljenquist Family Collection complement the Library’s already extensive holdings of Civil War images. The Library has actively acquired visual materials documenting many aspects of the war for more than one hundred years. Examples include eyewitness drawings by Alfred and William Waud and other artists working for illustrated newspapers; historical prints showing battles, camps, hospitals, and military leaders; and glass-plate negatives, stereographs (3-D views), and large-format albumen prints associated with master photographers George Barnard, Mathew Brady, Alexander Gardner, Timothy O’Sullivan, and Andrew J. Russell. The Liljenquist Collection, notably strong in photos of enlisted soldiers, greatly enhances the Library’s coverage of this crucial turning point in American history.

## THE PHOTOGRAPHIC PROCESSES

The invention of wet collodion photography processes in the 1850s led to the development of two new kinds of photographs—ambrotypes and tintypes. Primarily used for portraiture, these new formats shared many characteristics with the earlier daguerreotypes but were quicker and cheaper to produce. Each photo is a unique camera-exposed image and was available in standard sizes based on the whole plate size of 6.5 × 8.5 inches. Other plate sizes were fractions of that size—the most commonly used was the sixth plate. Examples from half plate to sixteenth plate are represented in the exhibition.

— *Imperial or mammoth plate*  
Larger than 6.5 × 8.5 inches

— *Whole plate*  
6.5 × 8.5 inches

— *Half plate*  
4.25 × 5.5 inches

— *Quarter plate*  
3.25 × 4.25 inches

— *Sixth plate*  
2.75 × 3.25 inches

— *Ninth plate*  
2 × 2.5 inches

— *Sixteenth plate*  
1.5 × 1.75 inches

**BELOW, LEFT AND RIGHT:** Unidentified soldier in Union uniform with Zouave fez and bayoneted musket in front of painted backdrop showing an American flag. Sixth-plate, hand-colored tintype, shown cased and uncased. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress.* LC-DIG-ppmsca-26983

**RIGHT:** Unidentified African American soldier in Union uniform with his wife and two daughters. Quarter-plate, hand-colored ambrotype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress.* LC-DIG-ppmsca-36454





## *Ambrotypes*

James Ambrose Cutting patented the ambrotype process in 1854. Ambrotypes reached the height of their popularity in the mid-1850s to mid-1860s. Cartes de visite and other paper print photographs, easily available in multiple copies, replaced them.

An ambrotype comprises an underexposed glass negative placed against a dark background. The dark backing material creates a positive image. Photographers often applied pigments to the surface of the plate to add color, often tinting cheeks and lips red and adding gold highlights to jewelry, buttons, and belt buckles. Ambrotypes were sold in either cases or ornate frames to enhance their presentation and protect the negative with a cover glass and brass mat.



## Tintypes

Tintypes, originally known as “ferrotypes” or “melainotypes,” were invented in the mid-1850s and continued to be produced into the twentieth century. The photographic emulsion was applied directly to a thin sheet of iron coated with a dark lacquer or enamel, which produced a unique positive image. Like the ambrotype, tintypes were often hand-colored. Customers purchased cases, frames, or paper envelopes to display their tintypes, which were sturdier than the glass ambrotypes.



**ABOVE:** Unidentified soldier in Union uniform and slouch cap with infantry insignia. Ninth-plate, hand-colored tintype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress.* LC-DIG-ppmsca-27036

**BELOW:** Unidentified young soldier in Confederate uniform and South Carolina forage cap with Palmetto insignia. Sixth-plate, hand-colored tintype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress.* LC-DIG-ppmsca-27190

**RIGHT:** Unidentified African American soldier in Union uniform and Company B, 103rd Regiment forage cap with bayonet and scabbard in front of painted backdrop showing landscape with river, between 1863 and 1865. Quarter-plate, hand-colored tintype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress.* LC-DIG-ppmsca-26988







ABOVE: Unidentified young soldier in Confederate uniform and Hardee hat with holstered revolver and artillery saber. Quarter-plate, hand-colored tintype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress.* LC-DIG-ppmsca-37151



BELOW: Unidentified soldier in Union first lieutenant's uniform next to unidentified woman. Half-plate, hand-colored tintype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress.* LC-DIG-ppmsca-27525



ABOVE: Edwin Chamberlain of Company G, 11<sup>th</sup> New Hampshire Infantry Regiment in sergeant's uniform with guitar. Sixth-plate, hand-colored tintype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress.* LC-DIG-ppmsca-36455

BELOW, LEFT: Unidentified soldier in Union cavalry uniform with percussion cap pistol carbine, attached stock, and cavalry saber. Ninth-plate, hand-colored ambrotype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress.* LC-DIG-ppmsca-26969

BELOW, RIGHT: Unidentified soldier in Union uniform with Colt Revolving Rifle Model 1855. Ninth-plate, hand-colored ambrotype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress.* LC-DIG-ppmsca-27042



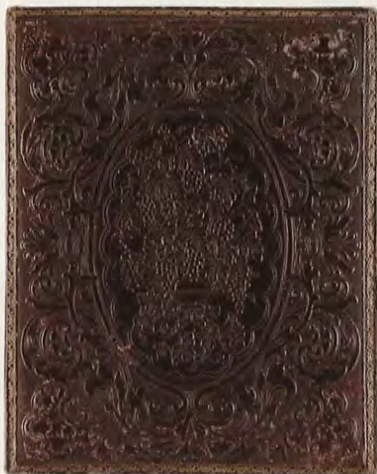
## CASES

Cased images usually include the image plate, typically on metal or glass, a brass mat, and a cover glass wrapped together with a brass preserver—all fitted inside a case. This package opens like a book and can be hand-held or propped open for display. The cases, made of leather or a thermoplastic, were designed for both protection and adornment.

Thermoplastic cases and wall frames were made of shellac and other compounds that could be heated and molded into various shapes and designs. The outside of a case or the frame could be plain or embellished with patterns, flowers, figures, historical or patriotic themes, or other subjects. These durable cases are often referred to as “Union Cases” so named because of the combination of materials used in their construction.

One side of an open case often features a lining of embossed velvet. The colors range broadly and often complement the hand-colored image on the opposite side. Some of the fabrics are remarkably well-preserved because light has not faded the intensity of color.

*A selection of cases. Liljenquist Family Collection, Prints and Photographs Division, Library of Congress*



## PHOTOGRAPHERS AND THEIR STUDIOS

Photographic portraiture flourished during the Civil War. Ambrotype and tintype photographs were not only affordable, but a finished product could be produced in a matter of minutes. Some soldiers visited photographic studios before they went off to war, leaving their portrait at home with loved ones. Others sat for itinerant photographers who set up temporary studios near army camps. Soldiers would exchange these images through the mail with family and friends. Some of these makeshift “studios” are clearly represented in the photographs in the exhibition.

This African American soldier was hastily posed in front of a plain backdrop of a makeshift studio. Another soldier on the right waits for his turn to face the camera.



Unidentified African American soldier in Union uniform and gloves with musket; another soldier waits at the side. Sixth-plate, hand-colored tintype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress. LC-DIG ppsmsca-27091*



This young sailor posed in front of a naval-themed painted backdrop in a professional photo studio. The sailor paid an extra fee to have the flag carefully hand-colored.

Unidentified young sailor in uniform with American flag in front of backdrop showing naval scene. Half-plate, hand-colored tintype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress. LC-DIG-ppmsca-36457*

The exposure times for ambrotypes and tintypes averaged about five seconds, but sometimes photographers used a metal headrest (seen between the sitter's legs) to help steady their subjects. Private Davis (below) stood against the white studio backdrop in his complete outfit, almost as if he was posing for a catalog illustrating Civil War uniforms.

In the North, the price of ambrotypes and tintypes ranged from 25 cents for the smallest images to \$2.50 for the largest. In today's dollars these portraits would cost anywhere from approximately \$6.00 to \$60.00. In the South during the war, there were fewer opportunities to sit for a portrait. Commercial portrait photographers and photographic supplies were frequently not available. A few Southern photographers held on to their businesses by raising prices to compensate for the high price of photographic supplies and the inflated Confederate dollar. Select Southern photographers, such as George S. Cook, could charge as much as \$20.00 for a sixth-plate portrait.



Private Albert H. Davis of Company K, 6th New Hampshire Infantry Regiment in uniform, shoulder scales, and Hardee hat with Model 1841 Mississippi rifle, sword bayonet, knapsack with bedroll, canteen, and haversack. Quarter-plate ambrotype. Liljenquist Family Collection, Prints and Photographs Division, Library of Congress. LC-DIG ppsca-36462



Most of the photographers of the ambrotypes and tintypes in the Liljenquist Family Collection are unknown. Photography studios often posed their clients in front of distinctive painted backdrops. These backdrops may provide clues to the identity of the photographic studio. Photographer Enoch Long, who worked at Benton Barracks in St. Louis, Missouri, is known for using the painted backdrop of a Civil War scene shown in the photograph below.



Enoch Long, photographer. Unidentified African American Union soldier with a rifle and revolver. Quarter-plate, hand-colored tintype. Liljenquist Family Collection, Prints and Photographs Division, Library of Congress. LC-DIG ppsca-36456

Confederate photographer Charles R. Rees is represented in the collection by three ambrotypes. Rees operated a studio in Richmond, Virginia, during the Civil War. He was one of the few photographers who signed his images directly on the glass plate.



Charles R. Rees, photographer (note Rees's signature under the sitter's arm). Unidentified soldier in Confederate frock coat with gold trim. Sixth-plate, hand-colored ambrotype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress.* LC-DIG-ppmsca-30604



Charles R. Rees, photographer. Unidentified soldier in Confederate uniform of Co. E, "Lynchburg Rifles," 11<sup>th</sup> Virginia Infantry Volunteers holding 1841 Mississippi rifle, Sheffield-type Bowie knife, canteen, box knapsack, blanket roll, and cartridge box. Sixth-plate, hand-colored ambrotype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress.* LC-DIG-ppmsca-37159



**Royan M. Linn and J. Birney Linn set up their studio at Lookout Mountain, Tennessee. Here they photographed the western Union armies before the advance on Atlanta.**

Unidentified soldier in Union officer's uniform at Point Lookout, Tennessee, sitting with cavalry saber in hand and slouch hat resting beside him on a rock. Quarter-plate, hand-colored tintype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress*. LC-DIG ppmsca-26987

## REVEALING DETAILS

For unidentified soldiers (the majority of those included in the Liljenquist Family Collection), insignia on hats, buttons, coats, and belt buckles may provide information about the various regiments in which the soldiers served. Yet soldiers frequently did not wear regulation uniforms, and what can be observed in the images is often reversed because ambrotypes and tintypes are direct positives, or mirror images. What the Library does know about most of the Union and Confederate designations is based on information received with a photograph when it was purchased by the Liljenquists or from information they received from the Civil War community, including specific information about weapons. The Library continues to update its catalog records as more is learned about the photographs.



Unidentified soldier wearing a Volunteer Maine Militia belt plate. Sixth-plate tintype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress. LC-DIG-ppmsca-26868*



Unidentified soldier in Union uniform wearing an "Ohio" kepi (military cap). Sixth-plate, hand-colored ambrotype. *Liljenquist Family Collection, Prints and Photographs Division, Library of Congress. LC-DIG-ppmsca-26906*



Unidentified soldier in Confederate shell jacket with "T" buttons. Sixth-plate, hand-colored ambrotype. Liljenquist Family Collection, Prints and Photographs Division, Library of Congress. LC-DIG-ppmsca-27175



Unidentified soldier in Union first lieutenant's uniform with the badge of the 14<sup>th</sup> Corps Army of the Potomac. Sixth-plate, hand-colored tintype. Liljenquist Family Collection, Prints and Photographs Division, Library of Congress. LC-DIG-ppmsca-27060



Two unidentified soldiers in non-regulation Confederate uniforms with single shot pistol and Ben McCulloch Colt revolver (issued to Confederate troops from Texas). Half-plate, hand-colored ambrotype. Liljenquist Family Collection, Prints and Photographs Division, Library of Congress. LC-DIG-ppmsca-27551

## LEARN MORE ABOUT IT

### Photography during the Civil War

Center for Civil War Photography:  
[www.civilwarphotography.org](http://www.civilwarphotography.org)

Civil War Photography—Bibliography:  
[www.loc.gov/pictures/collection/cwp/photo.html](http://www.loc.gov/pictures/collection/cwp/photo.html)

### Ambrotype and Tintype Processes

For basic definitions and reference sources, see *Popular Photographic Print Processes Represented in the Prints and Photographs Division* (Library of Congress website): [www.loc.gov/rr/print/coll/589\\_intro.html](http://www.loc.gov/rr/print/coll/589_intro.html)

Burgess, Nathan G. *The Photograph and Ambrotype Manual: A Practical Treatise on the Art of Taking Positive and Negative Photographs on Paper and Glass*. . . . New York: Hubbard, Burgess, 1861. [www.archive.org/details/photographambrot00burg](http://www.archive.org/details/photographambrot00burg)

Carlebach, Michael L. *Occupational Portraits in the Age of Tintypes*. Washington, D.C.: Smithsonian Institution Press, 2002.

Rinhart, Floyd, Marion Rinhart, and Robert W. Wagner. *The American Tintype*. Columbus: Ohio University Press, 1999.

Schimmelman, Janice G. *The Tintype in America, 1856–1880*. Philadelphia: American Philosophical Society, 2007.

Wet Collodion Process (video). Los Angeles, California: J. Paul Getty Museum: [www.getty.edu/art/gettyguide/videoDetails?cat=2&segid=1726](http://www.getty.edu/art/gettyguide/videoDetails?cat=2&segid=1726)

### Cases

Berg, Paul K. *Nineteenth Century Photographic Cases and Wall Frames*. [United States]: Paul K. Berg, 2003.

Rinhart, Floyd and Marion Rinhart. *American Miniature Case Art*. South Brunswick and New York: A. S. Barnes, 1969.

### Civil War Online Resources at the Library of Congress

Civil War, Teacher Resources:  
[www.loc.gov/teachers/classroommaterials/themes/civil-war](http://www.loc.gov/teachers/classroommaterials/themes/civil-war)

U.S. Civil War: Selected Resources:  
[www.loc.gov/rr/main/uscw\\_rec\\_links/civilwarlinks.html](http://www.loc.gov/rr/main/uscw_rec_links/civilwarlinks.html)

### Uniforms

Katcher, Philip. *Civil War Uniforms: A Photo Guide*. London: Arms and Armour, 1996.

Lord, Francis A. *Uniforms of the Civil War*. Mineola, New York: Dover Publications, 2007.

Shaw, Antony, editor. *The Civil War Catalog*. Philadelphia: Courage Books, 2003.

Shep, R. L. and W. S. Salisbury. *Civil War Gentlemen: 1860s Apparel Arts and Uniforms*. Mendocino, California: R. L. Shep, ca. 1994.

### Civil War Soldier Databases

American Civil War Research Database:  
[www.civilwardata.com](http://www.civilwardata.com)

Subscription database that provides information about individuals, regiments, and battles of the American Civil War. The database contains indexed, searchable information on more than 4 million soldiers and thousands of battles, together with more than 17,000 photographs. The database also includes thousands of regimental rosters and officer profiles.

Civil War Soldiers and Sailors System:  
[www.itd.nps.gov/cwss/](http://www.itd.nps.gov/cwss/)

Provided by the National Park Service, this database contains facts about both Union and Confederate soldiers.

## For Younger Readers

Anderson, Dale. *A Soldier's Life in the Civil War*. Milwaukee: World Almanac Library, 2004.

Smolinski, Diane. *Soldiers of the Civil War*. Chicago: Heinemann Library, Reed Educational and Professional Publishing, 2001.

Stanchak, John. *Civil War*. London: Dorling Kindersley Eyewitness Books, 2000.

## PROGRAMMING

A series of noontime gallery talks will be given by Library curators in the exhibition from mid April into June 2011.

The online exhibition and full list of programming are available on [www.loc.gov/exhibits](http://www.loc.gov/exhibits)

To schedule school or group tours call (202) 707-9203.

You can explore the entire Liljenquist Family Collection on the Prints and Photographs online catalog at [www.loc.gov/pictures/collection/lilj](http://www.loc.gov/pictures/collection/lilj)

The collection is also a part of Flickr at the Library of Congress set titled "Civil War Faces" [http://www.flickr.com/photos/library\\_of\\_congress/sets/72157625520211184/](http://www.flickr.com/photos/library_of_congress/sets/72157625520211184/)

Public comment is sought on both sites in order to gather additional information about the photographs and as a forum for discussion.

*This exhibition was developed under the leadership of James H. Billington, the Librarian of Congress*

## EXHIBITION TEAM

William Jacobs, Chief, Interpretive Programs Office

Cheryl Regan, Exhibition Director, Interpretive Programs Office

Carl Johnson, Photography Curator, Prints and Photographs Division

Christopher O'Connor, Lead Production Specialist, Interpretive Programs Office

RiggsWard Design, exhibition & brochure design

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Unidentified young soldier in New York Zouave uniform. Sixth-plate, hand-colored ambrotype. Liljenquist Family Collection, Prints and Photographs Division, Library of Congress. LC-DIG-ppmsca-26900



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LIBRARY OF CONGRESS

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